

# The Woman's Page of The Times-Dispatch

## Dressing in One Color

The monotone girl is well known. Sometimes she is effective, occasionally monotonous. All depends upon the girl's artistic sense and knowledge of her own coloring.

The woman who has not much of an income does well to be a monotone. The initial cost may stagger her. It is not cheap to have all one's belongings match or harmonize. Once they do, there are wide possibilities in hangovers. Last year's hat or frock is much more possible when one never wears anything but blue or black and white or various shades of brown.

In adopting a color make sure it is yours. Because you read somewhere that brown is the best setting for the red-headed girl, do not become the brown lady forthwith. You may be the red-headed type that is not clear pink and white in complexion; then will brown make your skin muddier and your eyes duller than nature intended.

If you are a monotone select a color that is not "fancy." No one denies the attractiveness of "the pink lady" on the stage; on the street or at market she is sure to look bad style. If you feel pink in your color use touches of it freely; do not dress like a summer hunt the year round.

Consider age in being a monotone. The young girl who goes in for gray or black will rue it later when she has a feeling against looking ten years older. Better than adopting one color when the roseate tints of youth have fled. Gray, violet, black and white, on the other hand, give an older woman distinction if well handled; she never need fear a "kittenish" effect.

Contour must also be taken into account. Eerie and brown tones may play up your hair and eyes, also your flesh, the fat woman always looks fatter with this color scheme, even in the hands of an artist.

Service durability must not be overlooked. Only the wealthy monotone can afford to wear nothing but white or delicate colors. Nothing jetties if motor cars and unlimited cleaning bills enter into one's scheme of life. Fading is inevitable with many shades otherwise feasible.

Be unobtrusive in your color effect. Freakish dressing is bad style, and few girls fall to look unrefined as a result of it. Especially if one's clothes are more or less amateurish, must be bought ready-made, go in for simplicity of coloring and line.

Do not overdo your monotone. If you wear nothing but violet, for instance, don't think it necessary to have your walking boots made to order to select harmonizing tones, and cut out violet gloves. Gray or white ones always look well and are far better form.

If she must dress on little, the monotone must have no touch of color brightness if her fact is to be economical. Undoubtedly one-color dressing has much to recommend it to the girl on small allowance; it would have more if shades were not even more unadaptable than radically different colors.

And the monotone must be a good buyer—have a clear business head. When you can take any gown or hat that is good-looking, bargains often come your way; confined to one color, material, fit, tone and purse frequently are "set out."

The successful girl. One of the most difficult things for the girl who is accustomed to office life to learn is concentration. At first the mere fact that she is penned in behind a desk makes her restless and gives the power of concentration from her.

Then the close proximity of other clerks, with their personal peculiarities of speech and manner, distract her, and if she once allows herself to form the habit of listening to their talk she is lost.

For in every office there is a wit, seldom a real one, but always a make-believe one. The type of person who keeps up a running fire of personalities, whose habit it is to turn everything into a cheap joke, and who begins the day with a jocosely familiar speech until one could scream with irritation.

That he is generally of an amiable quality does not alter the fact that he is the worst type of office nuisance. Persons of this kind usually add to their other accomplishments the dangerous and distracting habit of throwing well-aimed balls of paper clips at their own particular cronies.

To the novice all this is upsetting, and if she has a difficult piece of work to do it is apt to reduce her almost to a state of hysteria.

She vainly strives to find a solution for the situation, and even thinks desparately of complaining to her chief, and thereby getting herself disliked.

However, it does not take a novice long to realize that hazing is not at all a college custom. That it is a nuisance in many offices is an undisputed fact. Of course, it is done only on a small and petty scale, and for this reason it is the more difficult to detect and stop, and the new clerk who tries in any way to eradicate old usages, either of manners or methods, is made to feel the full force of the petty hazing spirit.

The suffering along this line that many a girl has experienced on her first entrance into office life is enough to embitter her for years, unless she carries an open mind and a heart above such spiteful annoyances.

So it behooves her to keep a close mouth and a steady head in the matter of making complaints to her chief, and to be particularly careful that her manner does not show the resentment she feels toward the would-be wit and his tiresome peculiarity.

"But," cries the distracted novice, "how is one to accomplish good work under such conditions? How can such a condition be met, or even quelled without precipitating an open rupture with the disturbing element?"

By first conquering one's self, answers the wise and seasoned clerk. Open ruptures, he goes on to say, can not be too strenuously avoided. Every voice should be kept in a wholesome horror of them, for, once entrapped in their toils, they destroy not only one's nervous system, but seriously handicap one's work.

How can work be accomplished with dispatch and efficiency if one does not speak to the occupant of the desk above or below one, through those hands perhaps one's work must pass?

The girl who desires to preserve her dignity and self-respect should never allow such a situation to develop. She will, in spite of everything, remain on speaking terms with her fellow-workers.

The great part of her life is spent in their society, and it is the height of folly not to be on pleasant terms with them. And the easiest way to keep on pleasant terms with them is to relate to interfere and never to retaliate.



STRIKING MODELS FOR VELVET AND DOUBLE-FACED MATERIALS.

L'Art de la Mode.

## Novel Favor for the Christmas Party

Favors for holiday parties are now taking all manner of practical forms, and this is particularly true in the case of trifles suitable for young girls. All manner of odd shapes in splint, bamboo, sweet grass and Japanese cherry twigs are to be found in the baskets that are fitted up for ferneries and for holding serving utensils.

A most attractive little fernery can be made from one of the round, three-inch high baskets of splint, strung with colored ribbon that terminates at one side in a large bow. Wagon ferneries are made by attaching four cardboard wheels, covered and trimmed with tinsel, to a white and gold box-shaped basket, which may be trimmed with ribbon bows or clusters of small flowers, and equally charming holders for ferns consist of the braided splint. Old English baskets equipped with a high arched handle that is wound round and round with tricolor ribbons and decorated with several bows in as many different sizes and shapes.

Sewing basket favors are pretty in any shape, provided the handle is a square or a rounded arch and that the base of the receptacle sits squarely. First of all the basket should be lined with a fancy silk or satin, which is extended upward and finished off with drawstrings in bag manner, thus giving a puffy appearance to the top when the ribbons are taut.

If the weave of the withes permits of ribbon running, that is the simplest way of finishing the top edge of the basket. But if the apertures are small the strips of satin puffs and shirtings which come ready to put on make a dainty finish. Any amount of ribbon may be used on the handles, and if the structure is rather substantial and high arched reels of silk strung on ribbons may be swung from one side to the other.

Slipper ornaments are another prot-

ty type of favor. In rhinestone, cut steel, fresh water pearls set in gun metal, silver or gold come a variety of buckles, notably the crescent bow-knotted at the top and bottom of the center bar, the cabochon with flat rim and raised center, the true lovers' knot, and the sailor's knot and the butterfly with widepread wings.

Some girls prefer to make their own slipper ornament favors in the shape of rosebud, forget-me-not, violet or daisy clusters of ribbon, satin or silk, with roses and bows of pearl and crystal beaded gause or of tinsel net. The slipper ornaments should be handed out in small boxes of white moire or holly and mistletoe paper.

Tiny sachets hold a high position in the realm of favorhood. The newest of them are circular two-inch diameter pendants of hand-chased German silver, pierced on both sides to allow the odor to escape, and equipped with a ring by which they may be attached to the chateleine chain. A less expensive sachet consists of an embroidered silk bag of tiny proportions filled with rose cakes of solidified sachet, which when rubbed together release their odor.

Jewel boxes of French gilt, with covers framing a glazed miniature, done in colors of Japanese silver in odd designs in repousse and of pewter, decorated with intricate mother-of-pearl and enamel, make charming favors, and if something very simple is desired there are pin cushions in the form of padded silk-covered white composition boxes of various shapes, averaging a trifle more than an inch in height and finished with antique gold. Other pin cushions are in the form of German peasant dolls and "mammies" in the familiar costumes, with skirts padded to hold pins, and small Japs, with clinging, flowered silk kimonos and round, padded, painted cotton heads, into which the pins are stuck, instead of into the

## Chinese View of Love

Perhaps there is no greater difference existing between the Chinese and the American people than that between their ideas of love. In fact, we Chinese do not believe in love, for we are not so easily sentimental creatures, but cold, philosophical, fatalistic beings. We arrange our matrimonial affairs through hard reasoning and not through the tender passion.

To us marriage is a serious business of the head, and not a light affair of the heart. In these matrimonial transactions we apply the most rigid, keen, calculating business principles, and that is why we are so successful in the marriage enterprise, as we have never been lured by Cupid at the same of love.

We never pay homage at the altar of this stupid, brainless, yellow kid, the destroyer of peace, the breaker of hearts, the destroyer of homes and the promoter of affinity stock companies. We cannot tolerate his presence in China, as China is not a land of lovers. Consequently the cool, quiet hours of our midsummer nights are not disturbed or spoiled by hot air from the creases and cooing of sentimental creatures.

We do not believe in love, for love is not the greatest thing in the world. It is not even a thing nor substance. It is simply the product of an idle brain, the outgrowth of a drowsy mind. It is incessant and unsubstantial, for its quantitative and qualitative character changes with the scenery and environment, and its drawing and binding power increases or decreases as the square of the distance between subject and object increases or decreases, as the case may be.

Now, if we peculiar because we do not agree with you in regard to the idea of love? But, alas! the world is changing, and China is changing with it; the old time proven ideas are fast giving way to the new, and our young people are being converted to the worship of the blind god, and from now on there will likely be more love in our courtships and divorces in our matrimony.—Ny Poon Chew, in the Chinese Annual.

## Some Ways of the World

The latest fad for lighting the drawing room is to have colonial or empire lamps of brass or glass, or else Florentine lamps of carved wood. They may be lit for oil, gas or electricity, as is most convenient, and must have shades of real flax lace over silk.

Custom has it, too, in this day that the lamps shall be arranged in pairs and on tables that correspond, and there is no longer any confusion of different kinds of lamps in a well furnished room. There are many ways in which these pairs of matching tables and lamps may be arranged. They may grace the fireplace, one table standing on each side, and in other parts of the room may be a sofa or a writing or magazine table lighted on either side by another pair. At the sides of the room again are the lamps in formal places.

Whether to be in town or country, the smart set favors the effect of lamp light from under a flax shade. Sometimes the lace is dyed a deep coffee tint when the usual white shade seems too pale to suit the rest of the room, but as a usual thing lace in the natural color is used over silk to match a silk fringe shading the lower edge. On a lamp for a drawing room a wreath of tiny flowers may head the fringe, but the most ardent followers of this new placing and decoration of lamps have declared in favor of severe simplicity. They choose flax with a pointed edge that will fall half way over the fringe, and so often make trimmings superfluous.

One holiday house party is to be entertained by pantomime tableaux, in which the ways of men and women of today are to be contrasted with those of their ancestors of pre-Revolutionary times. The illustrations will bear on many subjects, not excepting romance. As many brains have contri-

buted ideas toward the undertaking, it promises to be a successful one.

There are difficulties, it is true, connected with introducing upon a drawing room stage some of the larger properties necessary to the perfect expression of some of the most brilliant inspirations of the advisers. Large live stock, for instance, can hardly be called into service with impunity. In a scene showing the woman of the sedan chair and her modern sister in her more bulky vehicle, the motor car, a boy's toy motor will be used, and a toy motor box will appear in opposition to an Indian paddling his canoe. Altogether, from the "then and now" fully twenty tableaux have been found which can be done easily. Others could be arranged by going to a little trouble, but, as the prospective hostess in this case says, there's a trouble enough at Christmas, anyway, without adding to it.

Afternoon tea is always within reach in England, even when one is on a railway journey. At the various stations a little cart is trundled up the platform to the side of the train, and the passenger takes a cup, selects the sandwiches and pays the pennies. The cup is taken on the journey, to be collected at the next station or at any other after the contents have been consumed. To the American the whole proceeding is a great novelty, but as delicious, the sandwiches are invariably appreciated. The advent of the tea cart by the coach door is looked for as soon as the sun gives evidence that the tea hour is at hand. The tea of England, more than one epicure has declared, is better than that of any other quarter of the globe except China. The climate seems to make it a necessity, and for this reason the science of making it has been brought to a state of perfection that makes the beverage produced by the careless brewing of other lands a thing unknown.

## From a Man's Point of View

"Why will they have them?" groaned a perfectly charming young man only last week with gloom deep in his soul. And he was a nice man, oh, such a nice funny man, and his plaint was against the very dainty and very charming bits of cardboard on which girls are wont to scribble the names of their partners at a cotillion. And thereby hangs the tale, at least, so thinks mere man. This man settled himself quite comfortably in the corner of a big chair by the fire and unfolded the misery of men.

It seems that from the man's point of view a cotillion is a very delightful affair. It is to be taken for granted one's hostess has asked the usual amount of stags to make things "go," and in the eyes of these lords of creation a little card is a dangerous thing. Let's suppose for an instant that there are not enough stags; probably only two or three. It has rained, perhaps, or a train has been wrecked—well, almost any little thing might have happened—but there are only a very few extra men. To one side of the hall sits a man beside his partner, just across the ballroom, directly in front of him, sits another man beside another girl. They scan their cards, they glance across the way and the music begins. Each has it with the other, and neither can leave the girl he is with to claim his partner. Nor, yes, it is quite disconcerting.

For some reason unknown to girls, men call at card dances as though they were the latest invention of the wicked one, and grow eloquent upon the subject in hours of conversation. In most old cities and big towns a girl goes with her chaperon to the dance and meets her partner there. In which case all thought of unpleasant situations is banished from one's mind. One is escorted to her seat by her chaperon immediately after the dance is over, where her next partner may find her later. But we have no such customs here, and, of course, there are a great many girls that never would have a very good time anywhere. To see the partner of such a girl rushing through the crowd, beseeching this one and importuning that one to dance with his partner, is a very pitiful sight indeed. Who would dance with men compelled to come in from the by-ways and hedges of the ballroom and dance, merely because at a certain time the orchestra will play and some of the guests will dance. In some instances it does no good to make out a card; after a few dances the men fall to put in appearance—that is, if the girl is a hopeless failure, and such things have been known to exist, and such an evening as stares them both in the face! There is the story of the nice young man trying for a degree at a big university not 10,000 miles away. This very nice young man took the promise of a very homely and unattractive daughter to a dance. Nobody danced with her, nobody came near them, but the nice young man did not sit in piteous black-silence and contemplate suicide with loving thoughts of her; he danced with that girl the entire evening, and not like it was a task, but like she was quite the nicest and most charming girl he had ever been so fortunate as to meet. Tales are supposed to have morals; this one is obvious. If a girl got his degree and lots of girls think he is the finest man they know, though not to say that such an ordeal is the road by which one arrives at distinction.

But one is digressing from the story of dance cards. Girls want them to keep, to hang on their dressing tables, with the names of their partners there, too, and it is a heavenly feeling to know that the last dance has been given away. Debutantes have a way of feeling it's "theirs but to do or die" and feel that a whole evening is made or marred by a dance, that one sees shivering rows of girls reddened together, laughing very loudly and nervously clutching cards. If they only knew that the best, happiest time comes from not caring a bit whether the next dance ever comes, that partners, like pennies, take care of themselves, and that cards are stupid bores. Why, how can one cut a dance with a stupid man if his name is written in black and white? It is much easier to forget a dance with the first one you want to, and so on. Tear up your cards, girls, the men are really awfully nice, and they generally see that people have a good time. That is half what they have been intended for, and, like, "Worthy Captain Reed, commanding of the mantelpiece," they are nearly always on hand doing their duty with a nice tin sword.

In Marking Linen.

Fashion in marking linen changes to some degree every season, so that letters from a half-inch to four or five inches long are permissible; but a safe rule for the conservative needlewoman to follow is:

Long, for tablecloths, letters two inches long.

Napkins, letters three-quarters of an inch long.

Sheets, two inches long.

Other articles are marked according to the taste of the embroiderer, but the best method of marking linen is a problem which presents itself very often.

There are many ways to choose besides the plain embroidered initial stamped either in script or black type. Perhaps the most attractive method of marking linen is to use a needle and thread to mark the letters over fine net, cutting away the linen underneath, so that when finished it will give a transparent effect that is unusual and beautiful.

The work is not difficult, and can be done rapidly by one who has any experience in needlecraft.

The finished effect suits almost any design of lettering, and is most useful on household linen, tablecloths, tablecloths and pillowcases.

The edge of the linen is then embroidered to the net, either with a plain over-and-over stitch or a buttonhole stitch. When the embroidery is all finished the net at the back is cut away as close as possible, so the reverse side of the article will be perfectly neat.